



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

far as could be done without sacrificing clearness. The second part of Table IV indicates that certain English poets do the same thing, but Tennyson apparently did not do it.

Did the Greek and the Roman poets prefer short words with high significance when the resources of their language permitted them a choice? In Table VI our Greek and Latin documents are arranged according to their proportion of dissyllables. Both columns show a striking resemblance to Table I, where the English documents are arranged according to their proportion of monosyllables. In all three, prose stands at the top and verse at the bottom. All are headed by a historian, and technical prose is near the top in all. For Latin dissyllables the extreme range (27.51 per cent. to 45.61 per cent.) is almost as great as for English monosyllables (59.69 per cent. to 81.46 per cent.). In a word, Greek and Latin dissyllables behave about as English monosyllables. It seems probable that the Greek and the Roman poets favored significant dissyllables just as English poets favor significant monosyllables.

Table VII, which separates the significant from the insignificant dissyllables, proves that this is true. Just as English significant monosyllables (Table IV) have a greater range of variation than English monosyllables in general (25.1 per cent. instead of 21.57 per cent.), so Latin significant dissyllables show a range of 25.85 per cent., while Latin dissyllables in general have a range of only 18.11 per cent. In Greek the change is small, but in the same direction (16.8 per cent. instead of 15.48 per cent.). Changes in the relative positions of the several documents are unimportant. It is interesting to note that Livy and the comic poets exchange places, so that the former now stands with the poets and the latter with the prose writers; but both in Table VI and in Table VII the three writers show almost identical figures.

English, Greek, and Latin writers of verse (1) usually favor short words of distinct and clear significance, and (2) omit grammatical machinery (prepositions, conjunctions, pronouns, etc.) as far as the requirements of clearness and idiom permit, except that (3) works of a colloquial tone require a large proportion of words of the latter class. The whole matter seems to be a phase of the laconic tendency of verse. The contrast, with which we started, between English verse and classical verse in regard to monosyllables is due to the fact that few Greek and Latin monosyllables have a distinct meaning of their own².

EDGEWATER, N. J.

E. H. STURTEVANT

REVIEWS

Translations from Lucretius. By R. C. Trevelyan, London: George Allen and Unwin,

²We have collected a few statistics, on Italian, which indicate that that language stands midway between English and the classical tongues in regard to the nature of its monosyllables and dissyllables. The preference of Italian poets for short words of high significance is evident, but our material is too scanty to show the other two tendencies mentioned above.

Ltd. (1920). Pp. 114. 4sh., 6d. (in paper covers).

The student of Lucretius had available for a long time but a single translation in English, that by H. A. J. Munro. Later, in 1910, came the translation by Cyril Bailey (Oxford University Press), in the Oxford Library of Translations (for a partial list of the books in this Library see THE CLASSICAL WEEKLY 9.49).

In 1916, Mr. William Ellery Leonard published a metrical translation of Lucretius (for a review of this book, by Professor R. B. English, see THE CLASSICAL WEEKLY 13.101-102). In 1920, Messrs. George Allen and Unwin, Ltd., published Translations from Lucretius, by R. C. Trevelyan (114 pages). Mr. Trevelyan had previously published an essay entitled Lucretius on Death. The translation before us does not give versions of the whole *De Rerum Natura*, but only of selections, as follows: 1.1-328; 2.991-1174; 3.1-160, 830-1094; 4.962-1287; Book V, complete; 6.1-95.

As the first specimen of Mr. Trevelyan's translation I give his rendering of that extraordinary passage, 3.830-868, in which Lucretius sums up so triumphantly all that he has said up to 3.829 (35.36):

Death then is nothing to us, nor one jot
Does it concern us, since the nature of mind
Is thus proved mortal. And as in times long past
We felt no unhappiness when from every side
Gathering for conflict came the Punic hosts,
And all that was beneath the height of heaven,
Shaken by the tumult and dismay of war,
Shuddered and quaked, and mortals were in doubt
To whose empire all human things would fall
By land and sea, so when we are no more,
When body and soul, whereof we were composed
Into one being shall have been divorced,
'Tis plain nothing whatever shall have power
To trouble us, who then shall be no more,
Or stir our senses, no, not if earth with sea
In ruin shall be mingled, and sea with sky.
And even though the powers of mind and soul
After they have been severed from the body
Were still to feel, yet that to us is nothing,
Who by the binding marriage tie between
Body and soul are formed into one being.
Nor if Time should collect our scattered atoms
After our death, and should restore them back
To where they are now placed, and if once more
The light of life were given us, not even that
Would in the least concern us, once the chain
Of self-awareness had been snapped asunder.
So too now what we may have been before
Concerns us not, nor causes us distress.

I give now Mr. Trevelyan's rendering of 3. 854-868:
For when you look back on the whole past course
Of infinite time, and think how manifold
Must be the modes of matter's flux, then easily
May you believe this too, that these same atoms
Of which we are now formed, have often before
Been placed in the same order as they are now.
Yet this can no remembrance bring us back,
For a break in life has since been interposed,
And all our atoms wandering dispersed
Have strayed far from that former consciousness.
For if a man be destined to endure
Misery and suffering, he must first exist
In his own person at that very time
When evil should befall him. But since death

Precludes this, and forbids him to exist
 Who was to endure distress, we may be sure
 That in death there is nothing we need dread,
 That he who exists not cannot become miserable,
 And that it makes no difference at all
 Whether he shall already have been born
 In some past time, when once he has been robbed
 By death that dies not of his life that dies.

Next, to give the reader an opportunity to compare Mr. Trevelyan's characteristics as a translator with those of Mr. Leonard, I give here Mr. Trevelyan's translation of 3.978-994, and 5.982-1001 (for Mr. Leonard's translation of these passages see THE CLASSICAL WEEKLY 13.101-102):

Moreover all those things which people say
 Are found in Acheron's gulf, assuredly
 Exist for us in life. No wretched Tantalus,
 Numbed by vain terror, quakes, as the tale tells,
 Beneath a huge rock hanging in the air;
 But in life rather an empty fear of gods
 Oppresses mortals; and the fall they dread
 Is Fortune's fall, which chance may bring to each.
 Nor verily entering the large breast of Tityos,
 As he lies stretched in Acheron, do vultures
 Find food there for their beaks perpetually.
 How vast soever his body's bulk extends,
 Though not nine acres merely with outspread limbs
 He cover, but the round of the whole earth,
 Yet would he not be able to endure
 Eternal pain, nor out of his whole body
 For ever provide food. But here for us
 He is a Tityos, whom, while he lies
 In bonds of love, fretful anxieties
 Devour like rending birds of prey, or cares,
 Sprung from some other craving, lacerate.

But 'twas a worse anxiety that wild beasts
 Often made sleep unsafe for these poor wretches.
 For driven from their homes in sheltering rocks
 They fled at the entrance of a foaming boar
 Or strong lion, yielding up at dead of night
 Their leaf-strewn beds in panic to fierce guests.
 Yet no more often in those days than now
 Would mortal men leave the sweet light of life
 With lamentation. Each one by himself
 Would doubtless be more likely then than now
 To be seized and devoured by wild beasts' teeth,
 A living food, and with his groans would fill
 Mountains and forests, while he saw his own
 Live flesh in a live monument entombed.
 But those whom flight had saved with mangled body,
 From that time forth would hold their trembling hands
 Over their noisome scars, with dreadful cries
 Invoking death, till agonising throes
 Rid them of life, with none to give them aid,
 Ignorant of what wounds required. But then
 A single day did not consign to death
 Thousands on thousands, marshalled beneath stand-
 ards,
 Nor did the turbulent waters of the deep
 Shatter upon the rocks both ships and men.

I was much interested in Mr. Trevelyan's rendering of 5.997, *donique eos privarant vermina saeva*, by "till agonizing throes Rid them of life". The word *vermina*, which, by the way, occurs only here, is usually translated by 'gripings'. Munro so renders it. Mr. Bailey translates it by "savage griping pains". But, in The Classical Review 10(1896), 246, Mr. H. K. St. J. Sanderson suggested that "'gripings'... are not the consequence of being mangled by a wild beast...". He thought that, in a hot climate

such as Lucretius would know, the words must mean rather 'worms'. He illustrates his view by a quotation from J. A. Gray, at the Court of Amir, 181:

The next morning on arriving at the Hospital I found Allah Nur only too ready to have his arm amputated. While he had been away from the Hospital, the flies in that hot climate had found access to the sore, and there were maggots squirming about in the joint.

For *vermina* = *vermes* Mr. Sanderson could find no support, except such as was furnished by the fact that the adjective *verminosus* occurs in Pliny, N. H. 26.87, in the phrase *putrescentia verminosa <ulcera>*.
 C. K.

Sappho and The Island of Lesbos. By Mary Mills Patrick, Ph. D. Boston and New York: Houghton Mifflin Company (1914). Twenty-six Illustrations.

It is to be hoped, as the Greek people come to take a more commanding position in the settlement of the problems of the Near East, that archaeological research at the sites of ancient cities in Asia Minor may be undertaken, and thus new interest may be aroused in America in places and names famous in classic story. The book under review, by the President of Constantinople College, will appeal to those who care for the progress of literature and for the work of the greatest woman poet of all time. A brief summary of its contents will introduce us to Greek melic poetry and enable us to criticize more intelligently modern works which from time to time appear, based on false and distorted views which have gathered about the Lesbian poetess.

Chapter I. The Age of Sappho. In a few pages we have a glimpse of the social and the religious life of Lesbos in the early sixth century B. C., with its frank expression of feeling, intense love of nature, art, song, and music, and of the unique, free, educational life of Aeolian women, so different from that of fifth century Athens.

Chapter II. Some of Sappho's Contemporaries. There were strong men and new forces astir in Sappho's time. The inquiring spirit of Ionia was laying the germs of future science and philosophy. Colonization was spreading Greek culture and city life far and wide. Constitutions were being worked out in Thebes, Sparta, and Athens. The Seven Sages appear; conspicuous among them was Pittakos of Lesbos, statesman, scholar, and poet. Solon, the great law-giver, an exponent of Ionic culture, was a contemporary of Sappho, and may have known her personally. There is a tradition that he remarked concerning one of her poems, 'Let me not die before I have learned it'. Influential on the life of the Lesbians were Lydia and luxurious Sardis, whose kings, Allyates and Croesus, were also Sappho's contemporaries. Archilochos of Paros, though he lived many years before Sappho, strongly influenced her work, and Alcaeus was associated with her in poetry and political fortunes.